



Baltimore Symphony Orchestra 2024
Assistant Principal Second Violin, 4th Chair Second Violin, Section Violins
Master Repertoire List

Solo Repertoire

First movement, no cadenza, from one of these three Mozart concerti:

- Mozart:** No. 3 in G major
Mozart: No. 4 in D major
Mozart: No. 5 in A major

Exposition of the first movement, no cadenza unless indicated, from one of these romantic concerti:

- | | | | |
|-------------------|-------|---------------------|--------------------------------------|
| Bartók: | No. 2 | Mendelssohn: | E Minor |
| Beethoven: | | Prokofiev: | No. 2 |
| Brahms: | | Sibelius: | (with 1 st short cadenza) |
| Dvořák: | | Tchaikovsky: | |

Orchestral Repertoire, First Violin excerpts

- | | | |
|---------------------|--------------------------------|---------------------------------------|
| Beethoven: | Symphony No. 9 | Mvt. III: mm. 99 – 114 |
| Brahms: | Symphony No. 4 | Mvt. IV: mm. 33 – 80 |
| Mendelssohn: | <i>Midsummer Night's Dream</i> | Scherzo: mm. 17 – 99 |
| Mozart: | Symphony No. 39 | Mvt. I: mm. 26 – 97 |
| Price: | Symphony No. 1 | Mvt. III: mm. 1 – 32 |
| Prokofiev: | Symphony No. 1, "Classical" | Mvt. I: Beg – Reh. H |
| Strauss: | <i>Don Juan</i> | Mvt. I: Beg. – 13 after Reh. C |

Orchestral Repertoire, Second Violin excerpts

- | | | |
|----------------------|------------------------|---|
| Bartók: | Concerto for Orchestra | Mvt. V: mm. 265 – 325 |
| Beethoven: | Symphony No. 6 | Mvt. IV: mm. 3 – 19 |
| Brahms: | Piano Concerto No. 1 | Mvt. III: mm. 238 – 275 |
| Bruckner: | Symphony No. 9 | Mvt. III: mm. 129 – 139 |
| Mahler: | Symphony No. 9 | Mvt. IV: mm. 64 – 82 |
| Mozart: | Symphony No. 41 | Mvt. IV: mm. 1 – 115 |
| Rachmaninoff: | Symphony No. 2 | Mvt. II: 15 after Reh. 32 to 4 before Reh. 35 |
| Silvestrov: | Hymne - 2001 | Desk 1, top line: mm. 22 – 38 (solo) |

Possible Sight-reading

The Baltimore Symphony Orchestra tunes to A = 440.

Violin I

BEETHOVEN

Symphony No. 9

Mvt. III: mm. 99-114

Lo stesso tempo.

99 *p dolce*

101

103 *cresc. dim. p*

105

107

109 *cresc.*

111 *cresc.*

113 *p*

Violin I

BRAHMS

Symphony No. 4

Mvt. IV: mm. 33 - 80

31 arco
f *ben marc. largamente*

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 *f f più f* **C**

60 *cresc.* *ff* *f*

66 *fp*

70 *dim.*

73 *f* *6* *3* *3* *6*

76 *fp dim.* *pp*

80 **D** *p* *poco cresc.* *pp*

Detailed description: This is a page of a musical score for Violin I, covering measures 33 to 80 of the fourth movement of Brahms' Symphony No. 4. The score is written in G major and 4/4 time. It begins at measure 31 with a bracketed section labeled 'arco' and a dynamic marking of *f* *ben marc. largamente*. The music features a variety of textures, including sustained notes, moving lines, and complex rhythmic patterns. Key performance instructions include *cresc. sempre più* (measures 40-47), *espress cresc.* (measure 47), *f f più f* (measures 54-57), *cresc.* and *ff* (measures 60-63), *fp* (measures 66-67), *dim.* (measures 70-73), *fp dim.* and *pp* (measures 76-79), and *p* *poco cresc.* and *pp* (measures 80-83). The score includes several dynamic markings such as *f*, *ff*, *fp*, *pp*, and *dim.*, as well as articulation marks like accents and slurs. There are also some fingerings indicated, such as '6' and '3'. The page is numbered 'B.B. 988' at the bottom.

VIOLINO I

MENDELSSOHN
A Midsummer Night's Dream
Scherzo: mm. 17 – 99

Allegro vivace

16 *p* A

26 *cresc.*

36 *p*

45 B *cresc.*

53 *sf* *p*

63 *sf* *p*

70 C *pp*

79

87 D *cresc.*

94 *dim.* *al pp* E *p* 15

Violino I

MOZART

Symphony No. 39

Mvt. I: mm. 26 – 97

Allegro

26

36

47

54

63

72

77

82

86

90

96

p

f

tr

ten.

sf

p

2

4

Violin I

PRICE

Symphony No. 1

Mvt. III: mm. 1 - 32

Allegro

Musical notation for measures 1-4. The piece is in 4/8 time. The first measure starts with a *mp* dynamic marking. The melody consists of eighth and sixteenth notes with accents.

5

Musical notation for measures 5-8. The melody continues with eighth and sixteenth notes and accents.

11

Musical notation for measures 9-10. The melody continues with eighth and sixteenth notes and accents.

(16) 17

Musical notation for measures 11-16. A *mf* dynamic marking is present. The melody features a long slur over measures 12-16, with a fermata over the final note of measure 16.

20

Musical notation for measures 17-19. The melody continues with eighth and sixteenth notes and slurs.

(24) 25

Musical notation for measures 20-24. The melody continues with eighth and sixteenth notes and slurs.

29

Musical notation for measures 25-28. The melody continues with eighth and sixteenth notes and slurs, ending with a fermata over the final note of measure 28.

PROKOFIEV

Symphony No. 1

Mvt. I: Beginning – Reh. H

Allegro con brio ♩ = 100

ff *p* *ff* *p leggiero* *pp* *mp*

pp *mp* *pp* *ff* *p leggiero* *pp*

mp *pp* *mp* *f* *p* *pp*

p *f* *pizz.* *p* *arco* *p* *pp*

f *mf* *dim.* *mp* *p* *mp* *mf* *f*

pp con eleganza sul punto del arco *pp*

pp sul punto del arco *pp*

pp *pp* *unis.* *f subito* *ff*

ff *ff* *ff* *ff* *ff*

G.P. H

STRAUSS - Don Juan
Beg. to 13 after Reh. C

DON JUAN

Violino I

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

ff *ff* *mf* *ff* *ff* *ff* *ff* *p* *p* *p* *ff*

tranquillo *C molto vivo* *p* *cresc.*

A

B

2nd VIOLIN

BARTOK: Concerto for Orchestra
Mvt. V: mm. 265-325 (top line)

2nd VIOLIN

BARTOK: Concerto for Orchestra
Mvt. V: mm. 265-325 (top line)

This musical score is for the 2nd Violin part of the fifth movement of Bartok's Concerto for Orchestra. It covers measures 265 to 325, specifically the top line of the score. The piece is in 2/4 time and features a key signature of one sharp (F#). The score is divided into five systems, each with a grand staff (treble and bass clefs).
- **System 1 (mm. 265-270):** Measure 265 starts with a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Measure 266 includes a *pizz.* (pizzicato) instruction for the left hand. Measure 270 ends with a *p* (piano) dynamic.
- **System 2 (mm. 271-276):** Measures 271 and 272 feature *Gliss.* (glissando) markings. Measures 273 and 274 contain triplet figures in the right hand. Measure 276 ends with a *p* dynamic.
- **System 3 (mm. 277-281):** Measure 277 starts with a *mf* (mezzo-forte) dynamic. Measures 278-280 consist of continuous triplet patterns in the right hand. Measure 281 ends with a *p* dynamic.
- **System 4 (mm. 282-287):** Measures 282-284 continue the triplet patterns. Measure 285 includes a *tr* (trill) marking. Measure 287 ends with a *p* dynamic.
- **System 5 (mm. 288-293):** Measure 288 begins with a *tr* marking. Measures 289-291 continue the triplet patterns. Measure 292 includes a *tr* marking. Measure 293 ends with a *p* dynamic.
The score includes various musical notations such as slurs, accents, slurs, and dynamic markings (*f*, *p*, *mf*, *pizz.*, *Gliss.*, *tr*).

2nd VIOLIN

292 (arco)

(pizz.)

300

309

317

mf

mf

2

325

f

p

p

1

1

Violino II

BEETHOVEN

Symphony No. 6

Mvt. IV: mm. 3 – 19

Donner. Sturm

Allegro

The musical score is written on three staves in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first staff begins with a dynamic marking of *pp* and a fermata over the first measure. The second staff starts at measure 7, marked with a dynamic of *p* and a fermata over the eighth measure. The third staff starts at measure 15. The music consists of eighth-note patterns with various rests and dynamic markings.

Violine II

BRAHMS: Piano Concerto No. 1

Mvt. III: mm. 238-275

216 *pp* 16 Klav. **Tutti** *p sempre*

241

249

256 *cresc.* *f* *f* *tr*

264 *pp sempre* *dim.*

271 *pp* Solo 8 Fl. *p* *f* 9

Violine 2

BRUCKNER

Symphony No. 9

Mvt. III: mm. 129 - 139

ADAGIO

Langsam, feierlich

I sehr langsam
mf



130



cresc.

f

cresc.

2. VIOLINE.

MAHLER

Symphony No. 9

Mvt. IV: mm. 64 – 82

a tempo (Molto adagio) stets breitester Strich

64 *ff*

68 *ff* *fff* *Es* *3* *V* *· Etwas (unmerklich) drängend.*

72 *molto cresc.* *pp subito* *Griffbrett.* *espr.*

76 *pp subito* *dolcissimo*

80 *dim ppp* *8^{va} - - - - -*

VIOLINO II

Mozart

SINFONIE IN C

(„Jupiter-Sinfonie“)

KV 551

MOZART: Symphony No. 41

Mvt. IV: mm. 1-115



BÄRENREITER 4703

MOZART: Symphony No. 41

Mvt. IV: mm. 1-115

Molto Allegro

1

5

11

18

24

30

36

44

52

62

69

p

f

p

Violino II

Musical score for Violino II, measures 74-113. The score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff (measures 74-79) begins with a dynamic marking of *p* (piano). The second staff (measures 80-85) continues the melodic line. The third staff (measures 86-91) features a more complex rhythmic pattern. The fourth staff (measures 92-97) begins with a dynamic marking of *f* (forte). The fifth staff (measures 98-105) contains several measures with rests and accents. The sixth staff (measures 106-112) continues the melodic development. The seventh staff (measures 113) concludes the passage with a final note.

Violino II.

RACHMANINOFF: Symphony No. 2

Mvt. II: 15 after Reh. 32 - 3 before Reh. 35

Meno mosso. (♩ = 104)
f molto marcato

32 12

33 *div.*
sempre f

unis.

sempre f

div. più cresc.
più cresc.

unis.
ff

div. dim. p cresc. f dim.
dim. cresc. f dim.

34

p < f
p < f

unis.
dim. p

35 2 3 9
f sf

Detailed description: This page contains the musical score for the second violin part of the second movement of Rachmaninoff's Symphony No. 2. It covers measures 32 to 35. The score is written in G major and 3/4 time. It features a piano accompaniment and a violin line. The tempo is 'Meno mosso' with a metronome marking of quarter note = 104. The music is characterized by dense, chromatic textures and dynamic contrasts. Key markings include 'ppp', 'f molto marcato', 'div.' (divisi), 'sempre f', 'unis.' (unison), 'ff', 'dim.', 'p', 'cresc.', and 'sf'. Measure numbers 32, 33, 34, and 35 are clearly marked. The piano part includes complex rhythmic patterns and dynamic shifts, while the violin part has a more melodic but equally dense line.

Violini II
1. Pult

Valentin Silvestrov (*1937)

Gija Kantscheli gewidmet

Hymne - 2001

fr Streichorchester

SILVESTROV

Hymne - 2001

Desk 1, top line: mm. 22 – 38 (solo)

Largo (♩ = 46), con moto, poco rubato

solo *dolcissimo / lontano*

22

ppp < p > ppp < p > ppp < p > pp > ppp

p p p (ppp) pp

25

E

leggiere (lontano)

pp < p > p > pp > ppp < p > p > p > p

pp pp p p p

28

F

rit.

> pp < p > pp < p > pp < p > p > ppp < p > p

p p p p p

30

8

pp *p* *p* *pp* *p* *pp* *p* *pp* *p* *p* *pp*

ppp *p* *p* *p* *(ppp)* *p* *p* *p* *pp*

G

33

8

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

p *pp* *p* *(ppp)* *p* *ppp*

rit.

36

8

pp *pp* *p* *pp* *p* *p* *pp*

pp *p* *pp* *pp* *p* *pp*

rit. acc. rit. non trem.